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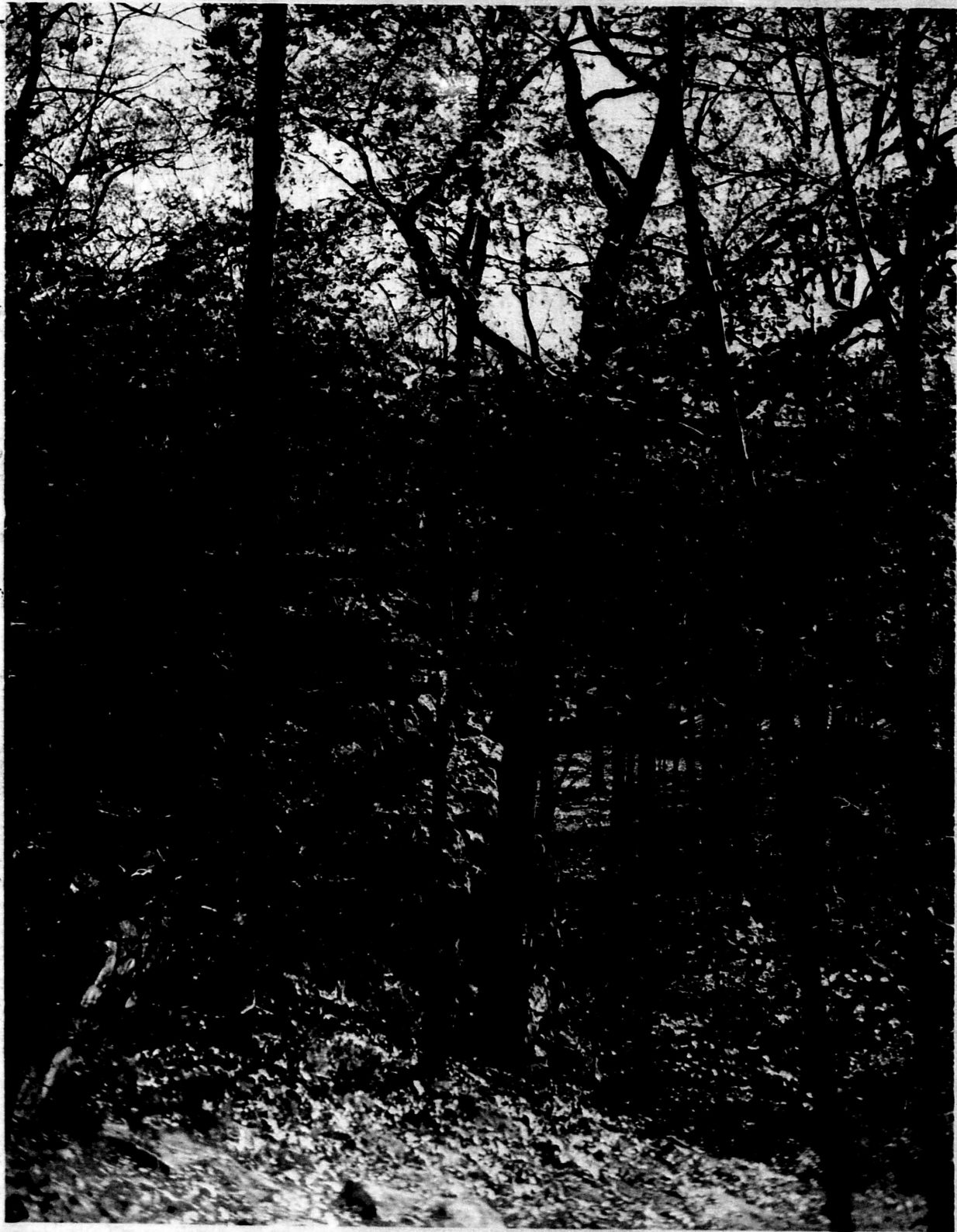
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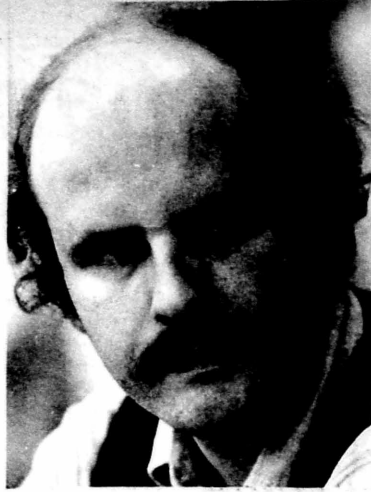


Giant City in the fall is delightful to the senses. The trees suddenly explode into multi-colored Halloween characters, warning of the winter to come. Soon they will become barren, to be born

again in the spring. See story on Giant City on page 3. (Photo by John S. Burningham)



By Glenn Amato
Staff Writer



Playwrights Chuck Herbst ("Bang"); Martin Jones ("The Allocation") and Michael Moore ("Parting Day"); men with new ideas and a willingness to experiment. Their plays comprise fall quarter's Worklights productions.

Curtainless Stage Hosts Three One-Act Plays

"Curtain up!
Light the lights!
We've got nothing to hit but the heights!"

—Stephen Sondheim, "Gypsy"

There is no curtain in the Communications Building's Laboratory Theater, and Tharon Musser didn't suspend those six spotlights from its ceiling—but who's to say fall quarter's Worklights productions, presented at 8 p.m. Friday through Sunday, won't "wow" its audiences?

An evening of three one-act plays written, performed and directed entirely by students, the program is presented every quarter except summer.

The method of production is consistent with the Worklights title. Sets, props and costumes are kept to a minimum, since the focus is on the plays themselves.

Scripts submitted for production are read by a selection committee comprised of two faculty members, three graduate students and one undergraduate. Plays are rated on a scale from one to four, the latter representing the highest number for which any aspiring playwright might hope. Final tallies determine which plays will be produced.

Fall quarter's directors faced a problem, since five scripts received high tallies. Directors Tom Tully, Lynne Thompson and Binky Lindauer considered each play's strengths and weaknesses and then made their individual choices.

Tully, who has performed at SIU in "The Man Who Came to Dinner," "Rhinceros" and "Treasure Island," describes playwright Chuck Herbst's "Bang" as a wild farce reminiscent of the late Joe Orton.

Orton himself, whose plays include "Entertaining Mr. Sloane," "Loot" and "What the Butler Saw," is best remembered as the playwright who introduced the term "black comedy" into the dramatic lexicon.

Martin Jones, a doctoral candidate in theater, saw his play, entitled "The Allocation," take dramatic shape as early as 1968.

"I had this initial image of the play's action occurring in a boardinghouse. You might say everything centered around man's territorial imperative," he said. "From that point on, the dramatic elements more or less fell into place."

Jones' director, Ms. Thompson, sees the play as a mood piece.

"There is a good deal of what audiences and critics alike have come to call 'games-playing,' since tension is created by implication rather than by any overt physical action," she said.

"This business of 'games-playing' was popularized by Edward Albee and Harold Pinter, but 'The Allocation' is different from anything they have ever written."

"Jones is able to stand on his own as a playwright, and I think it would be unfair to say he was influenced by any other play or playwright," Ms. Thompson said.

Michael Moore, likewise a doctoral candidate in theater, fashioned his play, entitled "Parting Day," from personal experience.

Moore worked in a nursing home, and his observations of its residents resulted in this drama about an elderly man and woman who try to establish a relationship.

"I knew people like these two," Moore said. "Their inability to do anything with what is left of their lives is depressing, and their knowledge of this helplessness makes things worse."

"Parting Day's" director, Binky Lindauer, views the play's situation as "one where we're all going—toward death."

Moore's list of credits at SIU is extensive. His one-act plays, "Young Men's Fancies," "Scapegoat," "And Kings Departing" and now "Parting Day," have all received Worklights productions. He has also made frequent contributions to the Daily Egyptian as drama critic.

The three playwrights and directors agree the greatest benefit derived from Worklights productions is that success or failure is determined solely by students.

"Worklights is a fantastic learning experience," Tully said. "It's an ideal opportunity for undergraduates to express and test their own dramatic capabilities."

Robert Rickner, assistant professor of theater, serves as Worklights' faculty advisor.

"I think of myself as a willing preview audience," he said. "I make

suggestions only when asked, and I will never go so far as to rewrite or restage scenes, or even entire plays. That is up to the respective creative personnel."

Worklights-type productions, which might fall under the category of experimental theater, have received a great deal of attention in recent years.

Broadway producer David Merrick filters profits from his commercial ventures ("Cactus Flower," "Hello, Dolly!" and "Sugar") into a non-profit arts foundation. These monies are used to produce risky commercial plays ("Marat-Sade" and "A Patriot for Me") and support an experimental theater program at Brandeis University.

Joseph Papp, director of The New York Shakespeare Festival, uses profits derived from Broadway productions of "Two Gentlemen of Verona" and "That Championship Season" to sponsor new plays by fledgling playwrights at his Public Theater complex.

Two of Papp's "discoveries," David Rabe, who wrote "Sticks and Bones," and Jason Miller, who wrote "That Championship Season," went on to win the Tony Award and the New York Drama Critics' Circle Award for best play respectively.

Actress Viveca Lindfors once said, "Let's do away with all the glop and scenic tatter one normally associates with theater. I'll opt for a strong script and no scenery any day of the week."

Who's to say, by method of trial and error, that fall quarter's Worklights productions won't produce another Eugene O'Neill or A. J. Antoon?



Directors Tom Tully ("Bang"); Lynne Thompson ("The Allocation") and Binky Lindauer ("Parting Day"); their staging illuminates the playwrights' ideas.



A Trip Through Nature's Fairyland

By Bernard F. Whalen
Staff Writer

There's a fairyland forest only 15 minutes from Carbondale.

Sheltered in the Shawnee National Forest, Giant City State Park is a rare orchid amidst the flat farm fields and abandoned strip mines of Southern Illinois.

Probably the most popular way to get to Giant City is via Giant City Road, a blacktop that stretches ten miles south of Carbondale and leads directly to the outdoor paradise.

Immediately you notice the plush green forests popping up in front of you. As you drive you pass small farms, grazing cattle and occasional roadside fruit stands.

About six miles south, you'll pass the entrances to Little Grassy Lake and the SIU Outdoor Lab. The SIU arboretum nursery is also nearby, in addition to Crab Orchard Lake and Devil's Kitchen Lake.

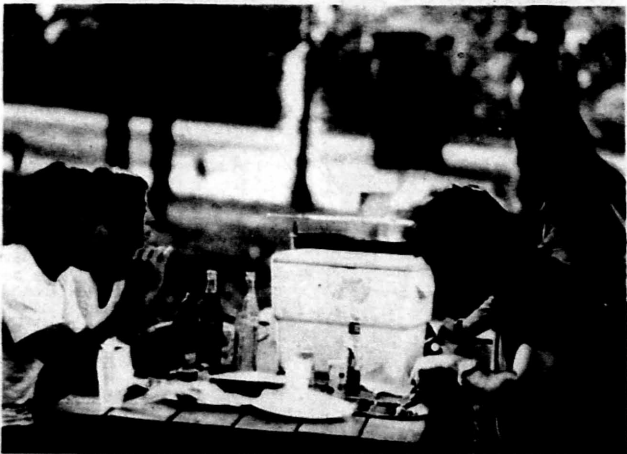
After a small downhill ride, you approach the entrance to the park. Campgrounds and cornfields are on either side as you spot the welcome sign. Remember, speed limit is 25 mph in the park.

When you come to the stop sign, turn left. You'll pass picnic areas, and a large green water tower, on the way to the lodge.

Giant City Park, one of the largest in Illinois, was acquired by the state in 1927. The surrounding natural forest stretches across Jackson and Union counties.

Giant City is about 1,792 acres, and gets its name from the "gigantic" sandstone bluffs that are characteristic of the park.

The park is located in part of the Illinois extension of the Little Ozark mountains. Although its beauty astounds thousands of visitors each year, the park's geological significance ranks first in interest.



After a walk through the park's many trails, a delightful meal can be enjoyed from one's own picnic basket. (Photo by Dennis Makes)

Entering the park brings a feeling of relaxation to one's heart. The clean, fresh-smelling air, lush vegetation, and quiet atmosphere combine to release the tension of the city.

The lodge is traditional brick and log, with a snack bar, lounge and souvenir shop. Rustic cabins are also available.

From the lodge one can view the famous Alto Pass Cross on top of Bald Knob mountain.

To the left is a large expanse of trees and light green plains. Only the breeze bending the tree tops, and the chirping birds interfere with the striking silence.

In almost any area there are about a dozen varieties of trees to be found, unaware of their different, but beautiful, visual differences. There are over 800 varieties of ferns and flowers in the park.

You start to feel small and humble as you realize you are engulfed by the large, natural surroundings.

As you continue down the rolling pavement, you will notice the darkness caused by the towering trees growing right up to the road.

When you see the pavilion on the left, about three blocks down the road, you have reached the Giant City Natural Trail.

You'll want to park the car, get out and wander around the bluffs. The trail is about a mile long and a bit rugged.

As you near the "City of Makanda Sandstone," follow the orange-arrow trail markers painted on the rocks and trees.

You may see a sign of mankind—the almighty beer can. Try not to let the sight make you sick.

Climbing up towards the rocks, jutting out in all directions, may leave you short of breath. You may want to rest a few minutes and observe how weathering has carved the rocks into fascinating shapes and textures.

As you walk, the vegetation resembles a jungle. The mossy rocks are like



Giant City's water tower has received the title of "Water Tower of the Year" from a steel fabrication association for its outstanding design and beauty. From the tower which visitors may climb, the park and the surrounding country may be seen on a clear day. (Photos by J. Leary and Dennis Makes)

tombs protecting the Indian heritage buried in the area.

The large rocks that have fallen many years ago now blend into the overall scene, as if by nature's design.

Soon you will come to a large open-rock forum surrounding you on three sides. It's like entering a tropical mausoleum.

The multi-colored cliffs overhang on the left as you circle around the rock to a trail. There's a sign reading "Up the steps." And it is just that...

On the left are stone steps that narrow at the top where a small clearing leads into a trail. The trail is so narrow, and engulfed by the rock walls, that you have to turn sideways to get out. It's hard to believe these are not manmade.

The Giant City "blocks and streets," as they are called, were formed by the sandstone rocks that slid down the hills and glacial streams that cut through the rocks and soil, millions of years ago.

Then you reach more stone stairs and carved-out "streets." The area will begin to look like mother nature's shopping mall. It is actually a "city" here in the middle of a forest.

The clean, cool air will leave you refreshed and hopefully, trouble free. On the way out, however, be on the look out for poison ivy.

When you return, continue on down the road. There's a lot more to come. Stone walls start to appear along the road as you pass Devil's Stand Table. Follow the signs to Stone Fort.

The trees get taller as you go past the park office. A rocky stream follows along the left side of the road.

The moss covered rocks appear on the right, and are an almost frightening sight, the way they jut out near the road.

Soon you are in a clearing with a wall of bluffs, trees growing on top of them. This is a popular place for picnics, and an ideal area for frizbee throwing.

Then you enter the man-made Stone Fort. It is the work of ancient man, and is located atop an 80 foot sandstone

cliff. It is one of seven such enclosed "forts" in Southern Illinois.

It is believed Stone Fort was used as a buffalo trap before the advent of bow and arrow. Herds of buffalo spent the winter in Southern Illinois unable to cross the Ohio and Mississippi rivers.

Early man probably stampeded the animals into the traps where they fell over the cliffs onto the jagged rocks below. While the buffalo are long gone, white tail deer can still be found.

The rock shelters with smoke stained ceilings could be archaeological evidence of the presence of early man.

The nearby dens were used by Civil War deserters from both north and south and are the home of many bats.

The Stone Fort Trail is about one-third mile but seems longer as you climb the broken stone steps. Suddenly you feel like a caveman going home after a hunt.

Continuing down the road, you enter another clearing with massive stone walls on both sides. You can climb to the top where you can see for miles around. The trees you once thought were tall are now dwarfed by the huge bluffs.

You may even want to wander into the small caves and ledges before departing.

When you leave you'll see the Route 51 sign. After turning left, you will soon enter Makanda, population 150.

It's hard to believe the trip through the park was only about five miles.

A deserted-looking town, Makanda once was a railroad shipping point for produce. In places, it now appears like a western ghost town.

It's only two miles to Route 51, as you look back at the Shawnee Forest and it's "buried metropolis."

Pretty soon you're rolling along the cool hills, passing tiny Boskydell and McGuire's Orchards.

Then the roof of the SIU Arena appears at the top of the trees, looking like a flying saucer. You're home...

Now you can ignore those who poke fun at Southern Illinois' small towns. For Southern Illinois, as you have just seen, has its own "Giant City."

(Editor's Note: Much has been written in recent years about the decline of America's cities. In this excerpt from the Oct. 10, 1972 issue of The New York Times, free-lance writer John Curry examines the moral decay of New York City, once ironically referred to as "Fun City.")

An American Business

The Selling of Sex

The thing about Sodom is that it is so solemn. Here is a girl. She is wearing a gray nightgown, and she is dancing on a stage. She is doing something like a hula, and she is bouncing her hips. There is baby fat on them.

Thirty men watch her. They are distinguished by absolutely nothing, and they could be the first 30 men off a subway from Brooklyn.

The men are at a live sex show in the Fun City Theater on West 42nd Street. They had arrived at it one at a time, never in pairs, and they had occupied the front row first, sitting one seat apart until that was no longer possible, and then taking seats on the aisle.

That's the way men go to sex shows and dirty movies in New York. In fact, they have been doing it now for several years. The merchandising of sex, or perhaps of only a fantasy about it, is a growing business. There is a proliferation of sex shows, movies and massage parlors.

At the live shows and the dirty movies, no one willingly sits next to anyone else, and indeed, except for a quick, sometimes furtive glance, they do not even look at anyone else.

Afraid of meeting a pervert

Everyone seems afraid of meeting a pervert, or perhaps of being thought of as one, and only Oriental men, especially the Japanese, are different. They often arrive in groups of six or eight at a time, although they are mostly solemn, too.

So, at the Fun City Theater, the girl is dancing, and the men are staring. The girl is dancing to recorded rock music, and intermittently the record must be changed. When that happens, the girl stops dancing, the men clap politely, and the girl plops into a chair on stage, or else stands still, throws an arm above her brow, and squints at the men.

She squints because she must stare through the roseate glow of footlights, and try as she may, she cannot see the men. Still, she keeps squinting, and once she asks, "Is there anyone out there?" No one, of course, answers her.

Then she is dancing again, more or less dancing out of the nightgown until she is nude. Frequently, she throws herself to the stage and writhes on it. When she does, the men past the front row lean to one side or another to watch.

Some men rise from their seats, although with exquisite courtesy they do not block anyone else's view. That is, the men in the second row, say, rise only a few inches, and the men in the third row only a few more inches than that, all the way back to the lone man in the last row. He stands up.

When it is over and the house lights go on, the girl picks up her nightgown and walks down the aisle. Some of the men get up, uncertain whether there is more. The girl walks by, and ever so slightly several men back away from her. No one says a word, although they watch her intently.

A dirty movie

In fact, there is more for the men: a dirty movie. Dirty movies in New York are either hard-core or soft-core. Soft-core movies offer what is called simulated sex, which means they do not truly show a sex act. Hard-core movies do not simulate anything, although they pretend a great deal, which soft-core movies do, too.

The men at the Fun City Theater watched a hard-core movie with a bad sound track. They sat through all of it, even the end, when a narrator said with cheerful sincerity:

"That was Donna, folks, doing a marvelous job in a very difficult part. And that was Frieda, Vince, Marc, Billie and Bernie, Glenn and Marcia all doing a wonderful job. Let's give them a big hand for the marvelous job—a great little cast in a great little movie."

This time, the men did not clap; they did not even move, which was typical. Once, at the Pussycat Theater on Broadway, 17 men were watching a soft-core movie. Suddenly, the film

jumped its sprockets, blurred and became indistinguishable.

For perhaps a minute, no one made a sound. Then, very tentatively, a man whistled. He stopped. Another man clapped. He stopped, too. For long minutes, in absolute silence, everyone watched the blurred frames. It was about a detective on the vice squad who had fallen in love with a prostitute.

At the San Francisco Theater on Broadway, 14 men were watching a hard-core movie. It was not about much of anything.

Body massage for \$10

Then, from a closed booth at the back of the theater, a young woman emerged. The booth had a sign on it, suggesting a body massage for \$10. The young woman went through the audience, saying to each man:

"Sir, would you care for a massage?" No one said yes; no one seemed to say much of anything, or even to look at the young woman. Everyone seemed to be having a reverie.

Tickets to most dirty movies, which



Shopping Around: a Manhattan prostitute waits patiently for a customer. Many prostitutes have given up the practice of walking the streets in favor of working in massage parlors. (Photo courtesy New York magazine)

often are followed by live sex shows, cost \$3 (theaters catering to the homosexual trade cost \$5). There are also peep shows, flickering reels of one-minute, which cost only 25 cents. They are both soft and hard core, although most are soft.

The king of the peep show business in New York is Martin Hodas, who has a beard and a deep voice. The voice is made for shouting.

"A pogrom!" Hodas was shouting. "A pogrom, this pogrom for \$4,000, \$5,000 gross a week, maybe a net of \$1,000. How do you think you'd walk around? You'd walk around with knots in your stomach."

Hodas was sitting with his associates in an office on 42nd Street, complaining about the way the police were trying to shut down his business. In fact, he was clutching a sheaf of summonses. They charged him with many things, some of them esoteric.

There was unlicensed theater, for

example, and then there were things called no common show license, unlicensed exhibition, unlicensed peep show, unlicensed place of public amusement and unlicensed amusement.

"Every day I walk in, I don't know if I'm in business or not," Hodas said. "There's no law prohibiting a peep show, and so the cops charge me with anything. We're becoming a scapegoat for all the ills in the city."

A colleague swept into the office. "You've got to get that ugly pig out of here," he said. "She's driving everyone away."

"How long has she been here?" Hodas asked.

"Just today," the colleague said. "So get rid of her," Hodas said.

"Now," he said, resuming his discourse, "there are maybe 20 stores with peep-show machines. They have signs—no one under 21 allowed. They have their windows blacked out."

"There's maybe one store that always shows hard core, three stores that do it hit or miss. We don't show hard. My father looks at every piece of film, and we edit it out."

It's 'Catch-22'

"For three years now we've been blasphemed," Hodas continued. "In 1967 the Department of Licenses said I didn't need a license. Now a judge gives me 30 days to get a license. The Department of Consumer Affairs decided I had to have a theater license, but the License Department won't accept the applications. It's 'Catch-22'."

A man who owned another peep show interrupted him.

"This is not right. This is not America. Look at what the movie houses show," he said.

"Don't knock another business," Hodas said. "Look, when I got into this, the girls wore pasties, tassels. I don't know. I got a wife and four kids. What else can I do? And this year I don't think I'll make over \$40,000."

Not all the entrepreneurs in Sodom have problems the way Hodas does.

Robert Scharaga, for instance, says he has none at all. Scharaga owns a massage parlor that is not any old massage parlor. It is Caesar's Retreat on East 46th Street.

Most massage parlors are tacky, offering not much more than a girl taking several swipes with rubbing alcohol and a nude man who is supine on a table. There is not much style to any of it, and once the few swipes have been taken, the man ordinarily asks the girl to perform a sexual act.

100 minutes with a harem

Caesar's Retreat is different. One may spend \$20 there for a half-hour massage by one girl, which is Program A, or \$100 for what is supposed to be "100 glorious minutes with a harem of three beautiful, pleasing slave girls," which is Program E.

Or, a customer may take something like one girl from Program A and two from Program B and indulge his own fantasies.

Scharaga, a stocky man with a beard and a smile, was once a stockbroker at Walston and Co. Wall Street pulled on him, however, and Scharaga opened Caesar's Retreat. He is now planning to open another one in midtown Manhattan, and is thinking of something like a nation-wide franchise.

"The aim is not to make money," Scharaga says. "The aim is not to dilute the service. I am not going to run a chain of hamburger stands."

At Caesar's Retreat, the customers pay at the front desk. The money is put into a slot that empties into a safe. Scharaga may be watching from a peephole in the narrow slice of room that is his office. He can see an electronic device on his desk. It lights up and tells him which rooms are occupied, vacant or about to be vacated.

Music is piped everywhere

The system is neat and efficient, a triumph for both eroticism and technology. Music is piped in everywhere, and this has a purpose, too. In a way known only to him and his employees, Scharaga can use it to summon the girls away from a customer and back to the front desk.

The average customer is likely to be a middle-aged business executive, which means that there is something like a law of natural selection at massage parlors. Although the prices for services do not vary widely, older, better-dressed customers go to places on the East, not the West, Side.

Being a respectable place, Caesar's Retreat is a member of the Better Business Bureau and the East Side Chamber of Commerce. There are massage parlors not nearly so refined, of course, and some of them are run in storefronts.

For example, there is a place on Eighth Avenue. A young man outside acts as a steerer. He does not cajole, however; he really just suggests.

Inside, there are three girls. Two are plump and black; the third is thin and white. She wears a wig and cheap black underwear. Her name is Wendy.

A man who walks in pays \$10. He is told to go into a small partitioned room and get undressed. There is a massage table in there with a wrinkled sheet. There is a shelf with a bottle of rubbing alcohol and a can of talcum powder. There is nothing else.

About 20 customers a day use the small room. After paying the first \$10, they all pay more, usually \$20, for some sexual act.

Wendy has story for clients

Wendy often tells her customers she is pregnant, that the man who made her pregnant has run off, and that she works 12 hours a day. None of it is true, but Wendy says it anyway.

"Some of the customers want all the weird things," Wendy said. "They're trouble. You have to have something to tell them."

Wendy, who is 24, has been working in the massage parlors since last spring. Before that, she had been a waitress, and before that she had worked at an automobile parts store. She says the job in the massage parlor is just like any other job she has had, except that it pays more. In a good week she will make \$300.

Other than that, a great many of the girls are separated or divorced. The girls who work in massage parlors do not seem to share much in the way of a common background. Among the 70 girls at Caesar's Retreat, there are two former school teachers and a nurse. Caesar's Retreat is hardly typical, though, and a girl at a massage parlor is more likely to be someone of limited education and of dim prospects for the future.

Celia, for example, is 22. Her husband died of an overdose of heroin, and she grew up in a welfare family.

Peggy, who is also 22, worked as a clerk for a Wall Street broker. She says she will stay in the massage parlor until she has saved a few thousand dollars; then she will leave.

The girls do not talk about sex, or perhaps even seem to relish it much. Certainly they see a great deal of it, and perhaps this changes them.

To some people, the dirty movies, the live shows and the massage parlors are an outrage. To Sam Coem, the proprietor of the Follies Burlesk on Broadway, they are depressing.

The last true burlesque

Coem runs the last true burlesque in New York. He works in an old tradition, with baggy pants, talking girls and even a band. Now, however, even his girls no longer use pasties and G-strings. Artfully, they take everything off, which saddens Coem.

"Nudity today is nothing big," he said. "Burlesque is dying. It's something that's passe and will never come back. I'm so bewildered now. I was on the East Side the other day. I saw a girl in dungarees. They were worn so low in back that you could actually see the skin on her buttocks. My God! What are we coming to?"

The Jackson Bench

An Antiquaries Delight

By John Mars
Student Writer

I noticed the fantastic antiques everywhere I looked. Three-foot-high mounted eagles, incased arrowheads, wooden rakes, an old Winchester rifle—there had to be many stories behind them all.

R. E. Bridges, the owner of the Jackson Bench Restaurant, in Murphysboro, and I shook hands and sat down at the walnut bar. He was ready for the interview.

Wearing a white Banlon shirt, his physique showed he was concerned about being physically fit. Massive arms and a trim figure. We started.

"I've been collecting antiques for over 20 years. I use to be an antique bug, but I haven't found much time to continue."

He paused. He asked Frank, the bartender, to give me a mug of beer. What a pleasant thought!

Bridges rubbed his filtered cigarette into the green ashtray and continued.

"I stored them in my barn in Murphysboro, before I opened the Jackson Bench a year and a half ago."

Cow bells on the front door jangled and in walked an old friend of his.

"Jerry, how are you? Hot enough for you?"

His friend gave him a friendly pat on the back and said it was, "too hot!"

I resumed my questioning after the short pause.

"Most of my antiques came from people asking me if I wanted to buy things they had kept over the years." He stopped.

We got up and started walking to the various relics. I felt like I was being guided on a museum tour.

"These wagon wheels I picked up in San Jose, California, when I moved there in 1956." Bridges was born and reared in Carbondale until then. He later returned to Carbondale in 1963.

The wooden wagon wheels hung from the ceiling with four amber lights attached. The lights were old lanterns.

"I bought them for \$3.50."

On the bar was a Tiffany lamp. I was curious.

"I have two of them. They're made of solid bronze and worth about \$750."

Bridges bought the lamps at an antique shop in Chicago. They were over 90-years-old, he said.

"I would guess that everything here is worth several thousand dollars. I never really figured how much everything's worth."

I sipped my beer and continued writing.

An old telephone I noticed sat directly across from where I now sat. I was ready to ask him about it when....

"That telephone I got for \$35 in Carbondale, about four years ago."

It reminded me of the phone I remembered seeing used in old Lassic films or the Untouchable series. It was dark brown. In order to place a call you had to crank the level on the side. How unique!

I now saw a horse collar that had a mirror inside it. It was next to the ancient telephone.

"When I was in Coulterville, I bought it for \$2.25. If you wanted to buy that today it would cost about \$40."

I was being bothered by the massive eagles set high above, on each side of the bar. The look on their faces, the beautiful wing spread. The eagles brought back memories of those I'd seen on coins.

"The Eagles Club in Murphysboro gave them to me. I really don't know how much they are worth or how old they are," Bridges said.

"The antiques I like the most are the school boards. They're classics because they still have carvings of names from the kids in those days."

He pointed to the names and dates on the boards. I felt I was privileged to go back so far into Southern Illinois history.

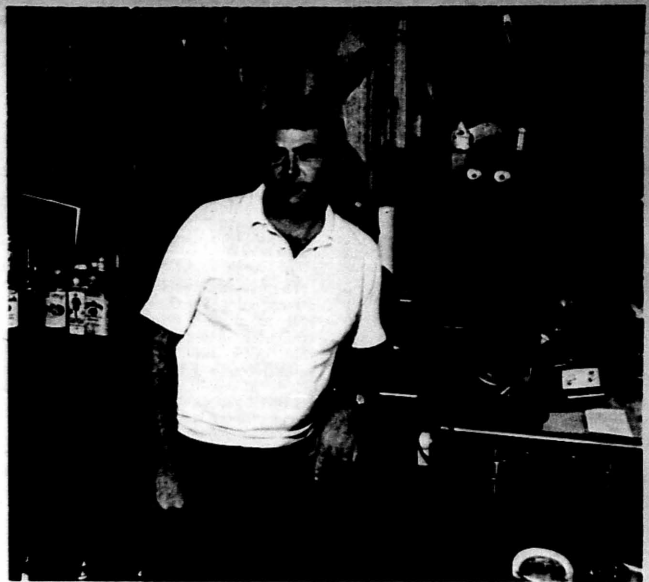
At this time we took a short break. Bridges got up for a few minutes and returned. My mind seemed endless with questions.

There were strange looking wooden holders of some sort next to the left eagle. I asked.

"Those are cigar molds. I got them from Colts Antique Shop in Anna about ten years ago. I paid \$12 for one," and turning and pointing into the dark vacant dining room, "and \$15 for the other." I couldn't see very well so we got up and walked over. He showed me.

"This here is my oldest antique. It's a vice for sharpening saws. It's well over 100-years-old."

I noticed a very small rustic colored banjo perched high on a ledge in the dining room.



R.E. Bridges, owner of the Jackson Bench in Murphysboro, is an antique bug who decorates his place of business with the works of his hobby. (Photo by Jay Needleman)

"That's my grandfather's banjo. I found it upstairs in his attic one day. It's 100-years-old for sure." My hand couldn't move fast enough. I wanted to look more than write.

A wooden rake was nailed to the school boards, above one of the diner booths.

He laughed as I asked where he got it. "I don't know—somewhere in Jackson County," he said.

I now noticed another dining room several feet away. Bridges said, "Come on and take a look."

I stepped onto the dark, red rug and immediately noticed the amber colored lights. I felt like I was in Old Town up in Chicago.

The chairs and tables in this room are over 60-years-old. I got them at the St. Nicholas Hotel in DuQuoin at an auction. They're an old acorn styles."

They must have been worth plenty, I asked.

"Well, there's 40 chairs and eight tables. I paid \$800." From the looks of them that sounded like a bargain.

We walked to the front of the dining room. We stopped at an enclosed case with a soft yellow light displaying different sized objects.

Pointing to each one, Bridges gave me the background information on each item.

"That's a veterinarian tool of some sort. It's solid brass and wood. I paid \$15 for that from a farmer in Murphysboro."

Within the enclosure I also found a 60-year-old school bell and numerous items related to the school house.

Laying his hand on a shelf that displayed cigars, Bridges said, "This three foot by 12 inch poplar wood was the last board of its kind cut in Southern Illinois."

We walked over to the cash register and I noticed a printing press.

"Dr. John Allen of SIU gave me this and the library desk it rests on several years ago. It cost about \$125 or more."

A beautiful red-and-green quilt hung framed in glass on a nearby wall. Inscribed was, "Donated by Mrs. Gene N. Beal of Los Angeles, California."

The quilt was given to Bridges by Mrs. Beal's daughter, Alice, of Vienna. It was started in 1884 and finished in 1890.

Looking at a baker's paddle, a flower basket-75-years-old, (who Bridges got from a sister in Springfield) we discussed the possible owner of a jail key he had lifted off the wall. No conclusion, however.

Bridges' great grandfather, Daniel H. Brush was the, "Founder of Carbondale. I really don't know the date of that." Brush Towers are named in his honor.

Bridges now took me downstairs. The trip through the kitchen amused me. Everything in there looked antique.

We went into his office and he flipped a fluorescent light.

"This is a charcoal sketch of someone by Olive Boone Culp. I got these two and a half years ago. I don't know who the person in the sketch is."

I glanced around the room and noticed several nails stuck in a small piece of the board.

"A friend of mine who helped tear down the Old Main building after the fire collected all the different nails used in constructing it. He gave me one of each."

I was impressed by everything I had seen up until now and I knew my "tour" was over.

Bridges and I walked back through the kitchen and entered the quiet bar. Frank, the bartender, was still there. New faces had arrived while I was gone.

I asked Bridges to excuse me. I went into the washroom.

More interesting things to be found! The sink was sunken into a chest of red dresser drawers with another brown, horse-collar mirror above it.

The black-and-white wallpaper had quotes from Shakespearean plays.

"One head, one bed, two bosoms and one troth." A witty quote from "Midsummer Nights Dream." A little amusement while away from the bar, no doubt.

Another quote, "If music be the food of love, play on," from "All's Well That Ends Well."

The one that really made me wonder was the King Henry passage, "She is a woman, therefore to be won."

I left the washroom reciting several of those lines to myself.

Bridges was at the bar. We shook hands again and I thanked him for a real passage into early Southern Illinois life.

The Jackson Bench. An owner who has followed Southern Illinois history carefully. A man knowing how people lived long before today. A place I'll always go back to and never forget.

Daily Egyptian

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A funny looking table, but still a table. This is just one of the antiques that decorate the Jackson Bench. (Photo by Jay Needleman)

Author Discusses the "Big Word Syndrome"

WHEN IN DOUBT, MUMBLE: A Bureaucrat's Handbook. By James H. Beren. Van Nostrand Reinhold. 172 pp.

Shades of "Academic Gamesmanship"—another book about Ph.D.'s written by another Ph.D. This is a very funny book, but unlike "A.G.," it is not meant to be funny.

In this respect, it is frightening. Example: the admonition. "When in doubt, mumble," is not said in jest. It is followed by Beren demonstrating the correct use of a pipe (there must always be a pipe with slow, curling smoke) while doing this mumbling and pondering.

The sad thing is that these noises and gestures are deliberately planned to impress—not to communicate knowledge and understanding.

Beren is seriously laying down the rules for the Ph.D. to follow if he hopes to gain organizational success. Beren should know. He was formerly a federal bureaucrat in the State Department.

Beren sees "very little hope" for the academic or bureaucrat who writes so that "he can be understood." That is for underlings and certainly will not help one climb the academic ladder.

Here, for example, is the way the Ph.D., or the true bureaucratic organizational man, will describe a boy in a supermarket who throws away a rotten tomato:

He "established parameters on product differentiation and implemented a quality control program on specified food products."

Never mind, Beren says, that no one

understands what these words mean. That's the whole point. This is "academic language." You are not writing to communicate. You are writing to impress—to convince others that you are "intellectual." That's the way to climb the "organizational ladder."

In this satiric book, Beren makes one strong point. Bureaucracy becomes an end in itself—in government or in education—a self-perpetuating monster that grows and grows, smothering initiative and individuality.

Beren agrees with Pierre van den Bergh in the latter's book, "Academic Gamesmanship," that bureaucrats and intellectuals must stand together to protect the highly successful myths about the nature of academic life.

The three principal myths: (1) An academic career requires superior ability. (2) The material awards are meager. Publicity on financial compensation must be held at an absolute minimum. (3) The academic and bureaucratic life must be presented as being dull and overburdened with mental labor.

Beren tells how to mumble properly and use potent hand gestures to help perpetuate these myths.

Read the book. Laugh, cry, sigh, look at your pipe and wonder—how close has Beren come to the truth?

Reviewed by Ferita Hudson, free-lance writer, Denver, Colo.

How Lawmakers Become Lawbreakers

WHO RUNS CONGRESS? The President, Big Business, or You? by Mark J. Green, James M. Fallows and David R. Swick. (Also known as "The Ralph Nader Congress Project.") Bantam Books. Paperback. 307 pp. \$1.95.

The scene starts out: How lawmakers become lawbreakers ... or, why Russell Long told Tom Dodd, "I'll support you all the way on this, Tom, even if you're guilty."

This example of the spicy contents of Ralph Nader's Congress Report is a good reason for the first printing of 275,000 books by Bantam, in association with Grossman Publishers.

With the national elections getting hotter by the hour, the timing of this

book (released October 2) couldn't be better. It's written especially for mass market readership by three of Nader's top writers.

The book reads like a novel. You have to pinch yourself to remember this is a factual piece that involves your life and mine.

There are some 488 individual profiles of individual congressmen and senators that include the secret hideaway offices of the Capitol rulers. Wow and zam! This is U.S.A.?

"No wonder Time Magazine called this 'Nader's biggest raid.'"

Reviewed by Catherine Cowell, San Angelo State College, San Angelo, Texas.

Rock Corner

THE FABULOUS RHINESTONES. Fabulous Rhinestones. Just Sunshine Records. JSS-1. 1972.

Although the Fabulous Rhinestones aren't really fabulous, they are noisy and smooth.

The group centers around Kal David, the creative guitarist and singer of Illinois Speed Press.

David's song, "Living On My Own Time" is funky and fast, a break from the other material on the album.

Most of the ten Rhinestone songs are done in the fashion of a Boneparte's or Merlin's band. The harmony is fair and the lyrics stop short of fabulous.

The rhythms are similar and none of the songs are complex. They do simple

The first cut, "Nothing New," might summarize their whole sound, except that it contains a strained harmonica done by guest artist Paul Butterfield.

"What a Wonderful Thing We Have," on the second side, is in the style of Santana, congas and all. It's a fast jam featuring a strong sax melody by Marty Grebb.

As a new band the Rhinestones have left a lot of room for improvement, but have shown a definite display of talent. They've got their material down pat, and that's what counts for a fledgling rock group.

Reviewed by Bernard F. Whalen,

Secrets of An Undeclared War

CREDIBILITY GAP: A Digest of the Pentagon Papers, American Friends Service Committee, 136 pp. \$1.25. (Release date: Oct. 25.)

With the publication of the Pentagon papers by the New York Times and other newspapers in June of 1971, the American people were given their first opportunity to learn the true facts behind the United States' continuous involvement in an undeclared war in Indochina. Unfortunately, too few have yet availed themselves of that opportunity.

"There is no real substitute for reading the entire Pentagon papers," according to Daniel Ellsberg. However, many people do not have the time and energy to wade through 7,000 pages of what has been called "bureaucratic jargon," but would still like to read for themselves the main points made by the papers.

To answer this need, the Peace Education Literature Department of the American Friends Service Committee has published a 136 page digest of

the papers, selling at \$1.25. Called "Credibility Gap: A digest of the Pentagon Papers," and thus will put the explosive revelations of "government dishonesty," in the hands of the average American, according to the AFSC.

"The AFSC has rendered a real service in making this digest available," said Richard Fernandez, minister of the Church of Christ and cochairman of Clergy and Laymen Concerned about the Vietnam War. "College students, housewives, blue collar workers, minority members, all can now find out for themselves what went on behind closed doors to keep us involved in this immoral war."

Compiled by Len Ackland, an American journalist who worked for a time in Vietnam as a civilian volunteer, "Credibility Gap" covers such topics as the origins and early history of the Vietnam war for independence, the replacement of the French by the Americans, the escalation of the war, and its concealment, and the present facade of negotiations.

Showcase Capsules

By Glenn Amato
Staff Writer

West Meets East

Nailing Things Down

The November issue of Oui magazine reports one Lowell Darling, director of the Fat City School of Finds Arts, once wrote the mayor of Carbondale, announcing that he had placed four nails in the ground at strategic points around Carbondale to prevent the city from falling off the planet. The mayor sent him a dollar and a big thank you. It seems HE'D been worried, too.

The Bodies Beautiful

The second New York Erotic Film Festival will be held from Nov. 7 to Nov. 17 at six Manhattan theaters. Last year's festival ended as a debacle: announced films were never shown; police arrested theater managers on obscenity charges and three of the six judges finally resigned in disgust. This year's promoters promise smoother operating procedures.

Just What I Ordered

"The Catalogue of Catalogues" may be just the thing for the man (or Ms.) who wants everything but doesn't know where to buy it. Over 500 catalogues from stores all over the world have been brightly described by Maria Elena de la Iglesia, who has been shopping by mail for years. The book is published by Random House (\$4.95 softcover; \$10 hardcover).

Pocket Money

Composer-singer Neil Diamond must be sobbing all the way to his Swiss bank. His just-concluded concert engagement at New York's Winter Garden Theater failed to impress the critics, who panned his "Barbra Streisand wailing" and "pompously overwrought phrasing," but Diamond's share of the box-office receipts amounted to \$450,000—not a bad sum for 16, two-hour shows. And just a few weeks earlier, Diamond netted \$100,000 for two performances at San Francisco's Civic Auditorium.

Walt Disney Enterprises is to build a "Luna Park" amusement and recreation center in west Teheran. Disney officials have begun discussions with the Iran National Tourist Organization (INTO) for construction of the park on land of a new satellite town which is to be built in the western part of the capital. Land for the park will be supplied by INTO, and Walt Disney Enterprises will furnish the equipment and construction materials. Only one question remains to be answered: who will do the actual building?

Funk's Fiasco

Grand Funk Railroad released their new album, entitled "Phoenix," and are currently in the process of recording a new single for distribution by Terry Knight, despite continuing litigation involving the group's attempts to sever their production and other professional relationships with Knight. Knight is suing Grand Funk members Mark Farner, Mel Schacher and Donald Brewer for \$55 million for alleged breach of contract.

Hawaiian Millions

Elvis Presley will have the first album to be released simultaneously on a global basis with guaranteed orders of over one million copies. The album, entitled "Aloha From Hawaii," will be the soundtrack of Presley's one-hour concert from Honolulu next January.

Warhol's "Our Gang"

Andy Warhol's newest film, entitled "Heat," and starring Joe Dallesandro of "Trash" fame, has opened in New York after being shown at the Cannes and Venice Film Festivals. "Heat" summoned nostalgic memories for Vincent Canby, film critic for The New York Times. "It reminded me of an 'Our Gang' comedy," he said.

Mini Views

A Quick Look At New Books



THREE CRISES IN AMERICAN FOREIGN AFFAIRS AND A CONTINUING REVOLUTION by Howard Trivers. Southern Illinois University Press, \$6.95 (Release date: October)

Trivers, formerly in charge of the Eastern Affairs Section of the U.S. Mission in Berlin, has compiled from lectures he gave four well written essays.

The essays cover the Berlin Crisis of 1958-62, Vietnam War, Soviet backdown over the Cuba missile crisis and a final essay on the possible future impact of science and technology on foreign affairs.

SON OF GROUCHO by Author Marx. McKay, \$7.95. (Release date: November 10)

One of the most satisfying, warm, honest and delightfully entertaining biographies of the season.

This book appears to start where "Life with Groucho" left off. It is an affectionate son's portrait of his celebrated father.

Author Marx's writing, his gift of the revealing human touch and the witty Groucho quotes throughout make this book a winner in any circle.

HISTORY OF AFRICAN CIVILIZATION by E. Jefferson Murphy. Cowell, \$12.50. (Release date: November 13)

A cleverly written synthesis of the recent findings of paleontologist, archaeologists, anthropologists and social historians, all viewed from the African perspective.

Murphy gives relatively short shrift to white explorers, missionaries and administrators while throwing the spotlight throughout his history on African leaders and conquerors, and occasionally on ordinary native Africans.

However, in attempting to demonstrate that Africa was not necessarily a socially and culturally "dark" continent, Murphy seems to have overdone his praise and selectively omitted material that would not substantiate his thesis.

Meanwhile the book comes closer to make a successful shift from the white viewpoint to its own inherent bias of a scholarly African viewpoint.

Homecoming 1972

By Glenn Amato
Staff Writer

Homecoming?
A 1972 SIU homecoming?
Why?

After all, hasn't homecoming gone the late, unlamented route, of countless other collegiate activities?

Once-respected traditions and institutions are now dismissed as anachronisms. Reports indicate the Obelisk won't be published this year, and everyone is insisting the Greek system is on the decline. Who cares?

And yet—and yet...homecoming is one of the last surviving traditions at SIU and many other universities.

Homecoming is perpetuated because its activities are all-inclusive. No one can possibly feel left out because the festivities are a celebration of togetherness.

Homecoming's spirit is intangible, and yet one can grasp its significance by the pleasurable feeling derived from meeting friends who have graduated and returned to SIU for the weekend; by the cheering crowds at Saturday's game, and by the sense of emptiness that Sunday evening brings about—a sense of everything that was relevant, even if only for a few days, is over.

This year's theme, "Yesterday's Tomorrow," a nostalgic journey to the "Big Band" forties, the rock 'n' roll fifties, the hard rock sixties and the music of the seventies, reflects the need to perpetuate homecoming. It represents our need to look back and reflect upon not only changing times, but also changing attitudes through the years.

Try to find a 10-year-old copy of the Obelisk. Look at the homecoming pictures—the giddy faces, the dress styles and the supposedly corny sense of "rah, rah" that permeates the entire section. These students' attitudes reflect a different time and social temperament.

"These yesterdays have built up to make today," said Bob Fleenor, chairman of the Student Government Ac-



Bob Fleenor, chairman of the SGAC's Homecoming Committee, thinks of 1972's homecoming as a culmination of yesterdays.

tivities Council's Homecoming Committee.

"Today," however, implies a sense of apathy not only towards other and other things, but also toward oneself.

Hopefully, homecoming will continue to serve as a model for activism and give students, who often complain of feeling lost and alienated, an opportunity to reconsider their values and celebrate the human spirit—one that is alive, together and free.

A 1972 SIU homecoming?

Why not?

Best Sellers

NONFICTION

1. **JONATHAN LIVINGSTON SEAGULL** by Richard Bach. Macmillan, \$4.95. Sold more than 30,000 copies during the last week in September.

2. **AUGUST 1914** by Alexander Solzhenitsyn. Farrar, Straus & Giroux, \$10. Has already sold over 115,000 copies and climbing fast.

3. **THE WINDS OF WAR** by Herman Wouk. Little Brown, \$10. A fast and upcoming book.

4. **DARK HORSE** by Fletcher Knebel. Doubleday, \$7.95. Published in June and still going strong.

5. **CAPTAINS AND THE KINGS** by Taylor Caldwell. Doubleday, \$8.95. More than 100,000 copies in print but is dropping on the charts.

6. **ON THE NIGHT OF THE SEVENTH MOON** by Victoria Holt. Doubleday, \$6.95. A new best seller that has jumped to a high position of the charts.

7. **THE WORD** by Irving Wallace. Simon & Schuster, \$7.95. Holding steady on the charts.

8. **MY NAME IS ASHER LEV** by Chaim Potok. Knopf, \$6.95. After being near the top, it is starting to fall.

9. **SEMI-TOUGH** by Dan Jenkins. Atheneum, \$7.95. A new comer to the charts but should do well.

10. **REPORT TO THE COMMISSIONER** by James Mills. Farrar, Straus & Giroux, \$6.95. This book could go up or down as it stands now.

FICTION

1. **I'M O.K., YOU'RE O.K.** by Thomas Harris. Harper, \$6.95. Published three years ago but suddenly caught fire. Still hanging in there in the number one spot.

2. **THE PETER PRESCRIPTION** by Laurence J. Peter. Morrow, \$5.95. Was eight last week on the charts, a fast mover.

3. **ELEANOR: THE YEARS ALONE** by Joseph P. Lash. Norton, \$9.95. On the charts for 3 months and holding steady.

4. **O JERUSALEM!** by Larry Collins and Dominique Lapierre. Simon & Schuster, \$9.95. Dropped two spots since last week.

5. **OPEN MARRIAGE** by Nena and George O'Neill. Evans, \$5.95. After climbing steadily for weeks it is starting to decline.

6. **THE SUPERLAWYERS** by Joseph C. Goulden. Weybright & Talley, \$8.95. Published in May, this book is holding onto the charts.

7. **PARIS WAS YESTERDAY** by Janet Flanner. Viking, \$8.95. Only second week on charts.

8. **GEORGE S. KAUFMAN** by Howard Taichmann. Atheneum, \$10.00. Published in June and shot to top at once, is starting to drop.

9. **THE BOYS OF SUMMER** by Roger Kahn. Harper, \$6.95. Is slipping.

10. **WHAT DO YOU SAY AFTER YOU SAY HELLO?** by Eric Berne. Grove, \$10.00. Only new best seller this week on the nonfiction chart.

Selected... Cultural Activities

Carbondale

Oct. 25, Chamber Orchestra, School of Music, 8 p.m., Lutheran Student Center.

Oct. 26, Newgrass Revival, blugrass folk group will perform for convocation, 1 p.m., SIU Arena.

Oct. 27, 28 & 29, "Quarter Night at the Theater," presented by the Southern Players, 8 p.m., Laboratory Theater, Communications Building.

Oct. 28, Homecoming, see activities list, page

Oct. 28, Bill Cosby-Dionne Warwick Stage Show, 8 p.m., SIU Atena.

Champaign

Oct. 24, Walden Quartet, Krannert enter, U. of I., 8 p.m.

Oct. 25, Dances of Mali, african dance and music group, Krannert Center, U. of I., 8 p.m.

Oct. 28, Isaac Hayes Concert, Assembly Hall, U. of I., 8 p.m.

Oct. 29, U. of I. Symphony, Krannert Center, U. of I., 8 p.m.

St. Louis

Oct. 29, Roller Derby, Keil Convention Hall, 7 p.m.

Oct. 29, Gospel Singing Show, Kiel Opera House, 2:30 p.m.

Chicago

Oct. 23-indefinite closing, "Twigs," comedy play, Blackstone Theatre, matinees & evenings.

Oct. 23-Nov. 18, "Godspell," Studebaker Theatre, matinees & evenings.

Oct. 24 & 26, Ice Follies, Chicago Stadium, 7:30 p.m.

Oct. 27-28, Englebert Humperdink, Arie Crown Theater.

Oct. 29, Quicksilver Messenger Service, Aragon.

Oct. 27, Whirling Dervishes of Turkey, dancers, Auditorium Theater, 8 p.m.

Oct. 28-29, Beryozka Dance Company of the Soviet Union, Auditorium Theater, 2 & 8 p.m. Saturday, 3 p.m. Sunday.

Oct. 27-29, "A Hatful of Rain," drama, Barry Street Theater, 8 p.m.

Oct. 25-indefinite closing, "No, No, Nanette," musical, Shubert Theatre, matinees & evenings.

'You're in Good Company'



Bruce Scafe checks the audio levels and camera shots of the show before final taping. (Photo by Sandra Ostertag)

By Bryce C. Rucker
Student Writer

J. Bruce Scafe sat in his office with his hands moving about as he walked. He rocked back and forth in his chair several times, lit a cigarette and darted his eyes about as we talked.

His wavy, brown hair nearly covered his ears. On his face grew a neatly trimmed mustache.

Scafe, producer and director of "You're In Good Company" for the SIU Broadcasting Service, is the former successful producer and director of the syndicated music show, "The Session." The program was carried by over 30 stations in the United States.

"You're In Good Company," an hour-long talk and entertainment progr., begins Tuesday at 6:30 p.m. on channels 8 and 16.

Scafe said the program is a new approach to the standard talk show format. However, "You're In Good Company" will be more aimed at the interests of southern Illinoisans," Scafe added.

It will be "produced for and by the people of southern Illinois," Scafe said.

Scafe said areas of interest such as

outdoor sports and recreation, southern Illinois and regional history, tourism, plant and wildlife, gardening, arts and crafts and other items of interest will be included in the programs.

More than anything else, Scafe hopes the show will "project a new economic spirit of southern Illinois."

"The program is designed to be casual, but also informative and enlightening," hssaid. It will not be strictly educational," he stressed.

The public is invited to sit in the audience, Scafe added.

Host and hostess for the show will be David K. Terwishe and Marilyn Phillips, who works with Southern Illinois Incorporated and is president of the Southern Illinois Arts and Crafts Guild.

A commercial jazz trio will open and close the show, Scafe said.

"Most talk shows present a flurry of celebrities, artists and performers, in order to dazzle its audience with what I call frivolous entertainment, Scafe said.

"We don't do that," he promised.

And by the way he talked with me, I knew nothing could be closer to the truth.



David K. Terwishe, Marilyn Phillips and Bruce Scafe take a final look at the set before taping the first show of "You're in Good Company." (Photo by Pam Smith)



Bruce Scafe, producer and director of "You're in Good Company," makes some of the final arrangements with the production crew before taping of the first show in the series which will be aired Oct. 24 at 6:30 p.m. on channels 8 and 16. (Photo by Sandra Ostertag)

Modern machinery has replaced the horse drawn coal carts of yesterday in coal mining. It is from modern mines such as this one that makes Illinois one of the leaders in coal mining in the nation. (Photo by C. William Horrell)



Southern Illinois

A Unique Ugliness and Beauty

By Rita Fung
Graduate Student

There is only horror in the eyes of a wife who silently waits for any news of the man trapped in a coal mine.

Southern Illinois has experienced the unique ugliness—and beauty—of the precious resources of coal, where villages and towns grew up around the mines.

Production of coal on a commercial scale, in Illinois, began in 1810, when the first shipping mine was opened in Jackson County, near Murphysboro.

Dirt and debris have taken their toll, leaving no visible traces of the old pioneer in the mining industry of the Midwest.

Located near the Big Muddy River, this first primitive Illinois mine started the search for "black gold"—a search that has been perpetuating itself for more than 160 years.

The coal was hauled in small cars over a crude wooden railroad to the barges for shipment down the river.

The flatboats of "broadhorns," as barges were then called, would merrily flow this rich, black treasure down the silt-laden currents to New Orleans.

It was in those days too, that Valentine Taylor, and his mule, thrived in "coal hauling" down to the dinky barges.

In 1822, the Jackson County Coal Company came into being and activities were stepped up with the influx of Scotch miners, lending ultimately to a settlement which was known as the "Scotch Town."

This quota of eccentric and unusual individuals had, since the exhaustion of

the outcroppings of coal, moved away. The village had disappeared, and not a single trace is to be found.

In the New Hill area, just east across the Big Muddy from Murphysboro, a few decayed chunks of timber from the tunnel of an old mine can still be seen.

Bits of tracks, over which the crude rail cars carried coal to the waiting barges in the river, still grip the earth. Remnants of broken oil lamps and rusted mine tools strewn about had been their aged partners in this long-abandoned, eerie place.

This musty-smelling dump, and the Belleville mine built in 1833, had spurred the construction of the first two railroads in Illinois—the marks of a new industry.

Surface mining for coal began in Williamson County, north and west of Marion, in 1913, armed in power equipment, shovels and draglines.

Since then, 390 million tons of coal has been surface mined in seven Southern Illinois counties: Perry, St. Clair, Williamson, Randolph, Saline, Jackson and Gallatin.

By 1917, 810 operating coal mines dug enough coal to make Illinois the third-ranking state in the nation in coal production.

As coal mining was lifting its head to face the country as a burgeoning industry, the Great Depression befell.

The area was boasting production from its 100 mines, and a payroll of \$40 million in 1926. In the same year, the New Orient Mine in Franklin County broke the world's tonnage record in an 8-hour shift.

Southern Illinois was drawing in new residents from the West Kentucky Hills and other ethnic groups like the Italians, Hungarians, Croats and

Ukrainians, all hungry for mine jobs, and a taste of the black richness.

To them, and to all Southern Illinois miners, the 1929 Stock Market Crash dealt a heavy blow. Mining companies sagged under the economic pressure.

Then, the whole works came to a standstill.

The next mining episode reflected the emergence of about 150 small, makeshift "gopher holes" where farmers and unemployed miners dug shallow-vein coal for local sale.

They would sink a slope about 50 or 75 feet deep, and mine the poor-grade coal. Loading was done by hand. No storage facilities were to be found at the tippie, and coal was hoisted only when someone would buy a load.

A meager number of dollars from door-to-door sale of coal sustained these depression victims at subsistence level.

The whole mining picture regressed into pre-primitive times.

Then came World War II and by 1940, there was an upsurge of coal mining activities.

Again the earth was tapped for that estimated 135 to 200 billion tons of coal that underlie two-thirds of the surface area of Illinois.

The Southwestern Illinois Coal Corporation's "Captain Mines," which started production in 1964, claimed the title of the largest surface-coal mine in the United States. By January 1, 1970, this giant was producing 25½ million tons annually with its huge stripping shovels.

It was in the sixties that reclamation of stripped and mined land came into the limelight of the mining industry.

Efforts in nature conservation culminated in the Surface-Mined-Land Reclamation Act which has been in effect ever since July 1, 1968.

Bound by law, surface mine companies are encountered with requirements like additional grading along public roads, establishing effective and acceptable tree and grass stands, purchasing an open-end surety bond which will insure acceptable reclamation or eventual bond forfeiture, getting permits for refuse disposal areas, building slurry ponds according to established engineering standards, and covering gob piles with a minimum of four feet of material capable of supporting vegetation.

Reaction to the law has been variable, but companies have grown to accept the legal requirements in good faith by not contesting them.

Up till June 30, 1969, about 62,000 acres of land had been affected by surface mining in southern Illinois. Reclamation has been pushed on 47,000 acres; 4,400 acres are under bond to be reclaimed. Most of the remaining 10,000 or 11,000 acres are borderline to toxic in character, and have not achieved satisfactory vegetative cover. The bulk

of this unreclaimed land lies in Saline, Williamson and Gallatin counties.

In 1968, Illinois realized an income of \$670.6 million from all its minerals. Of this sum, \$249.3 million or 37.2 per cent, came from coal. Oil, stone, clay, sand and gravel, floupspar and other metals run a close race.

The year 1969 posted Illinois as the fourth greatest coal producer in the country, with an output of 64.8 million tons from 24 underground mines and 34 strip mines.

But coal mining is not all boom and bustle and dollars rolling in. The problems facing the coal mining industry are manifold:

Robert L. Major, mineral economist of the State Geological Survey, estimated that of the 140 billion tons of coal remaining to be mined, only half is recoverable because cities and interstates cannot be burrowed under.

The better quality reserves were mined first, leaving less and less favorable coal available.

What if the reserves run low and demand soars?

"Well, we can cycle our minerals many times, and we can use the minerals effectively." This was his cure.

With all the coal mines "digging in," skilled miners, electricians, repairmen and continuous mining machine operators are running scarce, said David L. Gulley, director of the state Department of Mines and Minerals.

"Illinois coal mines now employ 9,377 men. About 1,500 to 2,000 more will be needed by 1975," Gulley predicted.

As early as May, 1970, the Peabody Coal Company and the Panhandle Eastern Pipe Line Company have been joining hands in a venture of developing a coal-to-gas conversion plant by 1980.

This project has been highly endorsed by Rep. Kenneth J. Gray because of the "possibility of producing 300 million cubic feet of natural gas daily, and because there is less than a 6-year supply of natural gas left in the United States."

Since 40 million people live within a 500-mile radius of Southern Illinois, distribution seems to present no problem.

But a Rend Lake market feasibility study says otherwise:

The study concluded that "The Rend Lake area...would not have sufficient water for this type of industrial operation."

Responding to this diverging opinion on a coal-to-gas plant, the Department of Interior is considering building a demonstration conversion plant on the Big Muddy Basin to collect research data.

Whether this is a final recourse to the still-going-strong coal industry, and the dwindling oil industry, is still unanswered.

What if nuclear energy one day replaces coal and oil altogether?

Then what?

Regardless of what is in the future, coal mining is alive. It is hardly imaginable that mining will fade from the industrial scene.

Scenes like this dot the southern Illinois landscape as the direct result of strip mining. Laws today require the mining companies to reclaim the land they strip mine (Photo by C. William Horrell)

Activities

A visit to the Student Center this week may turn out to be a journey back to the nostalgia of the big band forties, the rock and roll fifties, the hard rock sixties and the music of the seventies.

Homecoming is Oct. 26-28, and the Student Government Activities Council has planned a variety of events there centering around the theme, "Yesterday's Tomorrow."

Monday, Oct. 23

Symposium on Infection Control: Student Center Ballroom D and Auditorium, 8 a.m.-5 p.m.
Vista and Peace Corps: Information and Film, Student Center Kaskaskia and Missouri Rooms, 9 a.m.-5 p.m.

Tuesday, Oct. 24

Symposium on Infection Control: Meeting, Student Center Auditorium, 8 a.m.-5 p.m.
Vista and Peace Corps: Information, Student Center Kaskaskia Room, 9 a.m.-5 p.m. Continues until Oct. 27.
Black Affairs Council: Film, "Emperor Jones," Student Center Auditorium, 8 p.m.

Wednesday, Oct. 25

United Fund: Kick-off Coffee, Student Center Ballrooms A and B, 9 a.m.-10 a.m.

Religious equality

Lutherans liberate ladies

By George W. Cornell
AP Religion Writer

MINNEAPOLIS, Minn. (AP)—Although isolated Bible verses have long been used to argue that God intended women to be subordinate to men in church, American Lutheran theologians say the overall Scriptural evidence is against that view.

Their conclusions were brought out Thursday in a new policy statement on the rights of women at the biennial convention of the 2.8 million-member denomination.

"God created all human beings in His image," the 2,000-word document declares in calling for steps to widen functions and rights of women in the church and to get rid of practices discriminating against them.

In developing the statement, it says the entire theological faculties of the denomination's three seminaries were asked these two questions:

"Do you find that the Scriptures forbid the ordination of women or

School of Music: Chamber Orchestra, Lutheran Student Center, 8 p.m.

Southern Illinois Film Society: "Hour of the Wolf," Student Center Auditorium, 8 p.m. Admission 75 cents.

Lunch and Learn: Luncheon and Lecture, Student Center Illinois Room, noon.

Thursday, Oct. 26

Convocation: Newgrass Revival, Bluegrass Folk Music, SIU Arena, 1 p.m.

Zero Population Growth: Film, "The Redwoods," Student Center Activities Room B, 2 p.m.

Volunteer Services: Student Center Ballrooms, 9:15 a.m.-4 p.m.

Homecoming: Music and Show, "The Hands of Time," Student Center Ballrooms C & D, 8 p.m., three hour intervals.

Friday, Oct. 27

Homecoming: Open house at Student Center, free billiards & bowling, 8 p.m.-midnight.

Homecoming: Entertainment, Marcus Kelly, Student Center Big Muddy Room, 8 p.m.-midnight.

Homecoming: Dance, "Head East," Student Center Ballroom D, 8 p.m.-midnight.

Student Government Activities Council: Film, "Performance," Student Center Auditorium, 9 p.m. Admission 75 cents.

School of Music: Recital, Old Baptist Foundation Chapel, 8 p.m.
Sigma Gamma Rho: Dance, Student Center Ballrooms, 9 p.m.-closing.

Saturday, Oct. 28

Homecoming: Parade, South Illinois Ave. or Mill St., 10 a.m.

Homecoming: Buffet, Student Center Ballrooms, 11 a.m.-1 p.m.

Football: SIU-Illinois State, McAndrew Stadium, 1:30 p.m.

Black Affairs Council: Reception, Student Center Ballroom D, 5 p.m.

SIU Alumni: Reception, Student Center Ballrooms, 4-6 p.m.

Stage Show: Bill Cosby & Dionne Warwick Concert, SIU Arena, 8 p.m.

Kappa Alpha Psi: Dance, Student Center Ballrooms, 9 p.m.-12:45 a.m.

Student Government Activities Council: Films, Student Center Auditorium, "Performance," 7 & 9 p.m. Also "King Kong," 11 p.m. Admission 75 cents.

Sunday, Oct. 29

Student Government Activities Council: Film, "King Kong," Student Center Auditorium, 7:30 & 10 p.m. Admission 75 cents.

School of Music: Collegium Concert, Lutheran Student Center, 8 p.m.

service of women in the ministry of Word and Sacrament?

"Do you find in the Scriptures, orders of creation which enunciate a principle of women being subordinate to men which then pertains directly to the role women should serve in the ministry?"

The seminary faculties, meeting independently on the question, concluded unanimously that the Scriptural answer to each question is "No," the report says.

Consequently, it adds the church must bring its teachings and customs up to that Scriptural standards of "justice and equity" for both sexes.

The document says the church heretofore has failed "to teach the whole of God's counsel concerning relationships between men and women. It has tended to accept the ways of society as the ways of God."

However, the denomination two years ago opened its clerical ranks to women, and has ordained one woman, the R. Barbara Andrews, assistant pastor of a Minneapolis suburban church.

Consideration of the new policy statement on women came as the six-day convention went through its second day, with 1,373 Lutherans from across the country here for it.

New statistics showed the denomination, one of three major Lutheran branches in the nation, is made up 51.9 per cent women in the total population.

However, a woman lost out, but was second highest among several nominees for the church's office of general secretary. Arnold Mickelson, of Minneapolis, won the post over Birgit Birkeland, also of Minneapolis, by a vote of 694 to 130.

In laying down guidelines for action, the new statement on women urges nominating procedures to "bring women significantly into leadership roles in the church" at local, regional and national levels.

In last-hour revisions of the document, a specific "quota" proposal, asking that all church boards and committees include approximately one third women, was eliminated.

Book gives portraits of job holding women

By Peace Moffat
AP Newfeatures Writer

NEW YORK (AP)—Willie Elma James has made a thousand beds in the past year.

May Wills has served more than 50,000 lunches since 1945.

Dotty Neal answers about 75 phone calls an hour.

These three women—a maid, a waitress and a telephone operator—are all part of this country's approximately 70 million blue collar workers, people who make between 5 and 10 thousand a year and do certain kinds of work that is not associated with sitting behind a desk.

And these women, whose circumstances are real, but whose names have been change, are discussed in a book by Kenneth Lasson, "The Workers, Portraits of Nine American Job Holders."

The maid, Mrs. James, 62 years old and black, lives in St. Louis. "There was a great contrast between where she lived with the suburb where she worked," Lasson says. "you could say she lived in a lower middle class ghetto."

"She wasn't trying to break away from the blue collar image—just from the oppression of being black. She went through all the hassles black people have gone through, and is very much aware of what's going on. She knows when she's being condescended to, but she refuses to take it."

Mrs. Wills, the waitress, 53 years old, lives in a suburb of Washington, D.C. She was born on a tenant farm "She came up the hard way," Lasson says, "and fought for everything she got. Now she's living in a suburban bungalow, much of which was built by herself and her husband."

"She is happy with what she has, and so secure in waitressing that she turned down a promotion to be a hostess, because then she would have too much responsibility."

The telephone operator, Mrs. Neal lives in Baltimore. At 51, she is 30 years older than the average information operator. "The usual tenure is six months," Lasson says. Mrs. Neal has been with her company over 25 years.

Lasson ends his book with the telephone operator because of her last quote, which he says sums up the way many of the "job holders" feel about their work:

"It's a job," she said. "You have to look at it that way. . . I just got used to it."

BOB HOPE

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Student Center, SIU Arena
Penney's Sav Mart

Leather Tree offers custom made products

By John Accola
Daily Egyptian Staff Writer

A student's way of life usually seems remote from that of a businessman's.

But for Robin Gerber and Bruce Collins the two lifestyles are closely related. Collins and Ms. Gerber are both students and co-owners of a Carbondale leather shop called "The Leather Tree."

Running a business and going to school at the same time has its disadvantages, but these owners remain just as confident as they were when they first opened the store two months ago.

"Sure, we run a pretty tight schedule—and at times the pace gets pretty hectic," Ms. Gerber admitted, "but everything always works out in the end."

Home is the store for Collins and Ms. Gerber. They spend more time working at the shop than living in their apartments. Perhaps that's one reason why the store has an unusual lived-in, folksy atmosphere.

One of display units in the store is a tree with colorful pieces of leather hanging from the branches. "We had the idea of a tree in the store before we even opened," Ms. Gerber said, "but finding one was another matter."

However, fortune soon found its way to the store's owners: One day while we were working getting the

One of the shop's workers, Rich Lake (left photo) uses stamping tools which leave an imprinted design on the leather belts.

Another helper, Sue (photo below) assists Rich in making some of the custom made leather goods sold at the store.

store ready to open, we saw these men across the street cutting down a tree. We went over there and asked if we could have the tree. You should have seen us trying to cut it with a hand saw and carry it across the street," Ms. Gerber said.

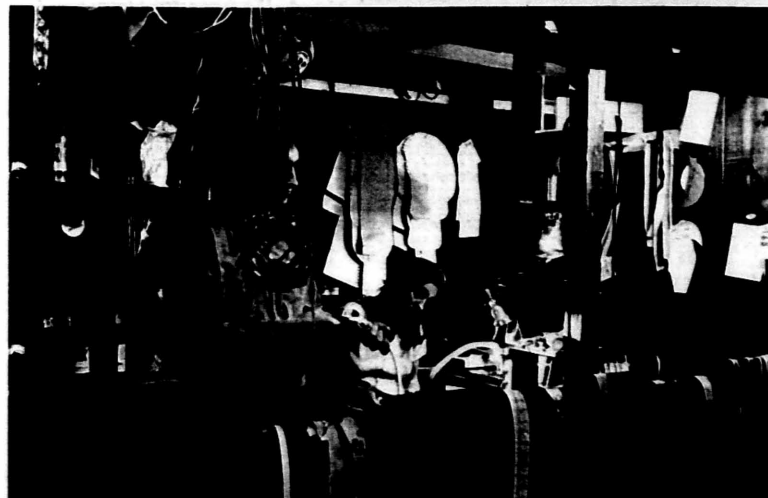
Although running a leather business is not all fun, it's an art that Ms. Gerber and her partner enjoy most of the time. Most of the products for sale in the store are made on the premises. Belts, watchbands, dog collars, hats, sun visors and purses are custom made.

"Being a student makes it easier to relate to the people that come to the store," Ms. Gerber said. "Our customers are contemporary and we are more accustomed to their styles and wants than traditional stores."

"We really get to know our customers. I think that's what I enjoy most" besides just making the products—getting to meet people."



Bruce Collins and Robin Gerber, co-owners of "The Leather Tree," examine pieces of leather on "branches" of their tree. (Photo by Pam Smith)



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Steve Reel, Chairman

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Auto insurance and motorcycle insurance, save 5% good students save 25% per cent. Upchurch Insurance Agency, 457-6131. BA1416

65 Mustang, 6 cy. must. sell, make offer, 985-6729 between 5-7 p.m. 11274

70 Chevrolet, excellent condition, low mileage, ph. 453-5059. 11264

VW service, specializing in bugs, student discount on parts. Abe's VW Service, Cartersville, 985-6635. 870A

71 Honda CL350, excel. cond., best offer, call 549-6286. Don. 995A

70 Midget, new tires & exhaust, exc. cond., rad. frs., \$1,195 or best. 549-7995. 1155A

70 VW conv. sell or trade for van or camper, \$1,200. Mike, 549-7981. 1041A

1972 Honda 350 CL, \$800 or best offer, 457-7955. 1061A

1969 Chevy II Nova, 2 dr., grey, 3 speed on the floor, \$1,395, ask for Henry Grob, 684-4741, Harco Grob Motor Sales, Murphysboro. BA1456

Honda 1971 450CB, mint condition, must. sell, asking \$750, call 453-5224. 1154A

Auto and motorcycle insurance special rates, Franklin Insurance Agency, 457-2179.

53 Buick, good condition, phone 549-5536. 1090A

1962 Oldsmobile Starfire, runs good, first \$200 buys it, 549-6162. 1091A

66 Fairlane conv., 6 cyl., p.s., auto, dependable & econ., 549-0897 after 5. 1092A

15' fiberglass boat with 45 hp. motor, trailer, skies, etc., \$400, 549-7549. 1093A

1972 Mustang Mach I, showroom condition, 9000 miles, warranty, 351, 4 spd., \$3,000, 549-7874. 1094A

63 Chevy 4 dr., 6 cyl., good milge, new tires, brks, clean, \$500, 549-6655, night. 5. 1095A

1963 Chevy 1/2 ton pickup, 1964 GMC 16 ft. stepvan, both ex. cond., 549-7097. 1096A

60 VW bus, good cond., and 1971 Suzuki 500, low miles, exc. cond., 457-7246. 1097A

1968 Fiat, 850 Spider Abarth, 2 xtr wheels & seats, \$875, 549-2979, after 6 p.m., all day Sat. & Sun. 1098A

1962 Ford Econoline, for information call 687-1200. BA1480

Norton 750 61SC, perfect cond., must see at 612 West Cherry, C'dale, 1119A

2 ton step van camper, runs good, \$200 cash, call 549-8243. 1120A

1971 VW Camperboat with tent, perfect condition, clean 457-7561. 1121A

VW bug, '66 am-fr. mod., runs good, \$425 call 457-2517. 1122A

Honda 750, '71, gold, Racecraft, exhaust, \$1,000, ask for Tom, 549-8414. 1123A

Pontiac 125 Enduro, 6 speed, \$450, Larry Coolidge, after 6 p.m., 549-0663. 1124A

1967 Chevy Bel-Air, V8, pwr., steer., auto, good tires, real good cond., \$500, call 549-2870 after 5:00. 1125A

65 Olds Jetstar 88, runs great, new breaks, new exhaust system, plus snow tires, \$450, 549-0887, 1126A

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1970 Karmann Ghia conv., \$1450, call 549-3832 after 5:00 p.m. 1152A

1971 Pinto, 4 speed, 500 Missouri St., Cartersville. 1153A

MOBILE HOMES

9x32 Ritzcraft, 2 bdrm., ac., 8' add on, must see to app., 549-7467. 942A

Mobile home insurance, reasonable rates, Upchurch Insurance Agency, 457-6131. BA1420

Mobile home, 10x55, furnished, 2 ac., new furnace, contact Jim, at 205 W. Cherry. 918A

10x50 1965 tr., Malibu Village, \$2300 or best offer, ph. 453-3041, collect 1023A

10x55 Trailer, 1964, 2 beds, ac., \$2400, Town & Country No. 32, 549-8369, exc. cond. 1042A

8x40 Tr., 2 bdrms., ac., fully carpeted, exc. cond., imm. occup., call 549-8474. 1052A

Mobile home insurance, reasonable rates, Franklin Insurance Agency, 457-2179. BA1473

1971 12x60 Fawn, air, shag carpet, walnut decor, 549-3148, after 5 p.m. 1099A

12x48 Ramada '69, real nice, clean, must sell, \$2800 or best offer, Frost No. 17, inquire No. 19, 549-4954. 1100A

12x50 Liberty, fully furnished, carp., 20,000 TU air cond., many extras, must sell, call 549-6547. 1129A

Mobile home, 12x52, 2 bdrm., furnished, 11 mo. old, take over payments, \$75 mo., Crab Orchard Est., 457-2218 after 9 p.m. 1130A

12x52, furn., ac., all carpet, washer and extras, \$3300, U Tr. Ct. No. 56, 549-0954. 1131A

12x55 Elvona, 3 bdrm., air, shed, new cpl., U Tr. ant., good cond., \$3700, call 549-2558. 1156A

Trailer, C'dale, very nice '70, 2 bdrm., lg. lot, trees, decd. low prnts., 12x55, call 549-2252 or 9-2148, \$3550 or \$77 mo., see at No 72 Pleasant Hill. 1157A

MISCELLANEOUS

Ponchos, accessories and clothes crocheted or sewn, 457-4082. 1139A

Mexican imports: hand-carved onyx chess sets, bookends, silver jewelry, pottery, ponchos, dresses, 549-7936. 1140A

Bicycle, 10-speed, 1 month old, call 453-2036. 1158A

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For the unusual in shopping, try the Nearly New Consignment Shop; if you have something to sell, let us do it for you, 1000 W. Main, C'dale, 549-1412. BA1413

We buy and sell used furniture and antiques, Spider Web, 5 mi. S. on U.S. 51, call 549-7182. 1047A

Golf clubs still in plastic covers, will sell for half, call 457-4334. BA1448

Golf clubs, largest inventory in S. Illinois, starter sets, \$29, full sets, \$45, putters, \$25.00 up, balls, Max-flys, etc., 48 cents, call 457-4334. BA1449

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Typewriters, new and used, all brands, also SCM electric portables, Irwin Typewriter Exchange, 1101 N. Court, Marion, ph. 993-2997. BA1450

Reg. Cocker, Irish setters, Collies, Siberian Huskies, & other, 45 min from campus, terms, Melody Farms, 996-3232. BA1452

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Shepherd Collie pups, \$5, 684-3865 after 4 p.m. 1079A

Bicycles: man's 3 speed, lady's 26 in., child's 20 in., baskets, call, after 4:00 549-3890. 1080A

Sony turntable, Shure cart., Sansui 250 rec., 3 mos. old, ph. 549-0986, art. 6. 1081A

Indiscrete Dalmation has babies for adoption, \$5, 996-3232, no shots. BA1474

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Trumpet, Conn Constellation, excellent condition, ph. 549-6828. 1136A

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Gibson melody maker, \$75, fender bandmaster, \$250, after 5 p.m. call Rich at 985-8868, Rm. No. 113, 1108A

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Mediterranean furn. and Panasonic freez., am-fr., 8 track, 457-7246. 1110A

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Nice 3 room apartment, all furnished, ph. 687-1267. BB1504

Mod. homes, large, like new, air, 12 wide, 2 and 3 bdrms., cheap, on Lake Rd. 1 mi. past spillway, Lakewood Park, Ruth D. 549-3678. 826B

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I need 1 female to share bedroom in '72 12x52 trailer, \$50 a month plus utilities, call 549-0222. 1082B

2 bedroom furnished house w. huge yard, no hassles, \$170, call 457-5883. 1083B

Apt. for rent, 2 bdrms., unfurnished except for stove & frig., near campus, couple or family, call 549-1447. 1084B

M'boro house, 3 rms., furn., off street parking, phone 549-4991. BB14 0

C'dale trailer, suitable for single male student, phone 549-4991. BB1462

Low, low rent, 1971 mobile homes, \$100 per couple, \$110 for two singles, 12x52, call art. front and rear bdrms., call after 4 p.m., 684-6951. BB1463

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Rooms for boys, 812 N. Springer, 457-7342, \$10 per week. BB1469

Eff. apt., \$110, ac., furn., next to campus on Mill, call 549-1728, 5-9 p.m. 1111B

Furn. 2 bdrm. tr., 1 1/2 mi. N. C'dale, \$130 per mo., phone 549-3855 after 6. BB1479

Mobile homes, 2 and 3 bdrms., Carbondale Mobile Homes Park, U.S. 51 North, 549-3000. BB1489

Crab Orchard Motel, 549-5478, call between 6:30 and 9:30 p.m. BB1491

The management of Stevenson Arms & Hyde Park Monticello & Clark still have many fine spaces avail. at substantial discounts: Monticello, 508 S. Wall; Clark, 505 S. Graham; Hyde Park, 505 S. Wall; the apts. are completely furnished, all util. paid, ac., fully carpeted, GE apt.; Stevenson Arms, 600 W. Mill, all University approved. BB1482

2 trailers for rent, cheap, rural & private, students welcome, 549-3850. BB1483

Apt. for rent, 1 male, \$60 mo., 319 E. Walnut, 549-4979 or 457-7263. 1111B

Need roommate to share 12x60 tr., own bedroom, carpet, ac., cable TV, \$42.50 mo. & split utilities, call 549-2533. 1142B

Winter Quarter

1st Duplex Apts

\$99.00 per month

single or couple

3 miles EAST on New Rt. 13

Ottesen Rentals

549-6612

1 mile N. of Carbondale, 10x50 on private country road, 687-2959. 1143B

Makadeel-MH, 2 br., \$100-mo., 2 br. \$125-mo., 4 br. \$150. No security, monthly terms, behind Gardens Rest, Hwy. 13, art 5 p.m. 1144B

HELP WANTED

Business majors: there are small businesses just starting or struggling along overseas or at home, they could use your help, see the Peace Corps and Vista recruiters in the Kaskaskia Room (Union) Oct. 23-27 or in the Business Building Oct. 25. ACTION has a job for you. BC1496

Teachers: it's tougher teaching in a backwoods school than in that practice lab, try it! Peace Corps and Vista need 360 Ed. majors in general science, pre-school and others, see the recruiters Oct. 23-27 in the Union or at the Ed. Building Oct. 24. BC1497

Architects/Engineers: put a new design in your future, build something that will change a life, the Peace Corps and Vista (Action) need 38 architects and 21 civil engineers, see the ACTION recruiters in the Union Kaskaskia Room Oct. 23-27 or in the Placement Office Tues. through Thursday. BC1500

Agriculture majors, the Peace Corps and Vista have jobs waiting for you if you have a degree or background in agriculture (from land management to animal husbandry); see the ACTION recruiters in the Kaskaskia Room (Union) all week or in the Ag. Building Oct. 24-25. BC 1501

VTI students, did you know that skilled tradesmen are the most needed people in all of the developing countries—and even in some places in the states, the Peace Corps and Vista can get you there, see recruiters at VTE Oct. 24, films on projects will be shown at the Student Center, ACTION has a job for you. BC1503

Weekend canv

Classifieds

SERVICES

CHRISTMAS PORTRAITS

SPECIAL OFFER
Six 3x5 portraits
All different \$18.00
Limo: one per person
Marty's Photography
549-1512
General typing wanted, IBM, 457-5766
and 993-3957. 1054E

Dissertations, theses, etc. typed by
exp. typist, low rates, 549-3588 1006E

NEED A FIX???

on your stereo
We repair ALL types
of (All Warranty Parts & Labor)
DOWNSTATE COMMUNICATIONS
125 S. HAWKES

Tune-ups, \$6.15, performance guaran-
tee, 549-5018 after 5 p.m. 1065E

KARATE SCHOOL

116 North Illinois 2nd floor
Instructor: Michael Wadai
3rd Degree Black Belt
Certified Internationally
Only Authentic KARATE
Black Belt Instructor in
Carbondale Area
Rank and promotion recognized by
all major associations
Times: Mon 4:30 PM -
Tues, Wed Thurs 6:30 PM -
Sat Sun 9am-10am
Private instruction by App.
Registration during class or
CALL 549-4808 (5:00pm - 10 pm) 10

Student papers, theses, books typed,
highest quality, guaranteed no errors,
plus Xerox and printing service.
Authors office, next door to Plaza
Grill, 549-6931. BE1451

WANTED

Honda 160, cheap or basket case or
crank assy., 457-6298 or 549-8025.
BF1492

Need girl to share apt. very near cam-
pus, winter and spring quirs., 549-
5663. 1146F

Nice people to buy our '64 Star mobile
home, 10x35, w-new gas furn., good
cond. and loveable, 549-4356, 1144F
M or F to share 2 bdrm. trlr., \$35 plus
util., 4 mi. south, just off Rt. 51,
it's easy hitchin'. Tom, 549-7792. 1068F

Need female to share two bdrm.
trailer on E. Park, call 549-5275. 1067F

LOST

Girl's blue wallet, need ID's, call 549
7075 after 8 p.m., no quest, asked.
1068G

\$50 reward for return of gold wedding
rings lost in 1st floor women's
bathroom in Home Ec. Bldg., Oct. 18,
write Box No. 60, Daily Egyptian.
1165G

Large male brown dog, red & silver
collar, rabies tag no. 220, call 549-
5175, reward, please return. 1166G

My dog Hookah, black with tan
markings, Ger. Shep. and toy coll.,
has city tags, please call 549-2269.
1147G

Metalrimmed glasses in car hitching
to C'dale Mo. Hme. Pk., call 549-7869.
1148G

Irish Setter, 10 mos. old, male, Punk,
lost Malibu Trailer Ct., 10-9-72,
reward, 457-8527. 1087G

ENTERTAINMENT

Stop cigarette burns, try exploding
cigarette loads, write Carl's Fun
House, Box 244, Elkhart, Ill. 62932.
1057I

ANNOUNCEMENTS

In love couple needs house in town
with same, 453-4578. Thank you. 1150J

Learn to crochet in one week, just in
time for winter, call 549-4578. 1151J

Air Force ROTC now accepting ap-
plications for two-year (Jr.-Sr.)
program, flying lessons, financial
assistance while in school, a reward-
ing job after graduation. Visit 807 S.
University or call 453-2481 today for
information. 1072J

Tropical fish and small animals, com-
plete line of aquariums and supplies,
Beckman's Co., 20 N. 17th St., M'boro,
Ill., call 684-8811. 1073J

Want to know more about ACTION,
Peace Corps, Vista, call 453-2391.
BJ1443

ANNOUNCEMENTS

SIU Students

You might have what
ACTION needs
The Peace Corps and
Vista need:

169	Aggies
122	Health Majors
38	Architects
21	Engineers
179	Business Majors
370	Teachers
360	Soc. Majors

See recruiters Oct. 23-27
in Union, Placement
and other
Campus locations

BROTHERS AND SISTERS AT S.I.U.

See what the Brothers
are doing with ACTION
in Africa, at home

Herman Debase and
Alfred Rolie

will show films at the
Black Studies Building
Oct. 23 at 2 pm.

Visit them all day
Peace Corps & Vista
have a job for you

Whether

Pushing Puppies
Pumping Petroleum
Patching Plumbing
Planting Pumpkins

or

Proclaiming

Part

and or Parcel

of your Patrimonious

Parcimony

Those Prestigious

Purveyors, Popularly

Personified as the

D.E. Classifieds

Will Proclaim your

Advertising POWER

to the People

Road to clearer speech is a long one for deaf child

By Bob Cooper
Associated Press Writer

DANVILLE, Ky. (AP) — The child is totally deaf. And he can't speak either because he doesn't know speech exists. He's never heard it. Your job—teach him to talk.

"You should start when the child is very young, making him aware there is some communication going on," Louise Johnson, a teacher at the Maryland School for the Deaf, says.

The mother, the center of any child's world in early years, is the best teacher, Miss Johnson points out, because it is easiest to keep the child's attention focused on her—and strict attention is essential if the child ever is to speak.

"Every child—even the deaf child—babbles in the beginning, but the deaf child drops off after a while because they are getting no hearing feedback," she explains, adding, "unless a hearing aid can give them some hearing feedback, they can just forget how to make sound."

Here to teach two courses at Centre College for those who want to teach the deaf to speak, Miss Johnson told her class, which included teachers from the Kentucky School for the Deaf, that by holding a child's hand against your throat—or his own—you can make him aware of voice sounds "using the bare hand to feel the vibration of the voice."

"Then you can begin by using, say, an apple—an object that they are familiar with—using your voice to say 'apple' and trying to have them say something back."

"They won't say apple right away, but if and when you get anything like an effort to imitate by using their voice, you encourage them greatly and they begin to realize you want them to do that." From there, the road to clear speech is a long one, she says, fraught with frustration and often complicated by misunderstanding parents or ignorant people with whom the child might come into contact.

"Most of the time, we can understand the children we teach," Miss Johnson explains, "but if you were to come to our school, you probably wouldn't be able to understand some of them because you're not used to listening to the deaf. Our goal is to have one of these children go downtown and ask for a milkshake so that the person in the store can understand them."

Among themselves, she says, deaf children communicate mostly with sign language, since it is much easier and faster. To use lip reading, one of the two would have to be able to talk clearly.

"Most schools for the deaf teach total communication though," Miss Johnson notes. "They use sign language with lip reading and speech—anything you can communicate with—anything to get a point across."

"We try to give these children enough speech so they can choose. If they want to remain in the deaf community, they can do so, but they also can communicate with the hearing community."

One particular stumbling block, Miss Johnson points out, involves deaf children of deaf parents. If sign

language is the only communication at home, they may give up learning to speak aloud.

Miss Johnson says there is a theory that any child must hear a word 1,000 times "before that child can use that word meaningfully. You can teach a child to say 'mama,' but to express a thought with that word, he must associate it in his mind with the person it represents."

"The deaf child often doesn't get any of that in his early years and if they come to school at age 6, just consider what they've lost," she points out.

After communication is established between teacher and student, Miss Johnson says, the deaf child is taught to say things in sentences—"Not just 'apple' if he wants one, but 'I want an apple.'"

"They gradually begin to say it that way. They'll say, 'paper' and you reply, 'say a sentence.'"

They'll think a minute and then put it in sentence form that they've learned.

"Gradually, we enlarge on these forms. For some it is slow; for others faster, but if they use these skills at home, too, they can get some feedback and are encouraged by it."

"But we don't use the term 'deaf-mute' anymore because we feel a mute person is merely one who has never been taught to speak."

Religious leaders support mixed medley of candidates

By George W. Cornell
AP Religion Writer

NEW YORK (AP)—While some church leaders have organized to support the presidential candidacy of Sen. George McGovern, others are advising against such partisanship and others have voiced their backing for President Nixon.

It's a mixed medley when it comes to recording the religious counterpart to the current national election contest, but that element is keenly involved this time, even though both candidates are Protestants.

"Directly and indirectly, religious factors will play an extremely important role in the outcome," says the Rev. Dr. Gerald Strober, who has done special research on the subject.

For the first time in the annals of modern presidential elections, some prominent churchmen have formed a cross-country interfaith network, called "Religious Leaders for McGovern," in behalf of the Democratic contender.

Although acting as individuals, and specifically not as spokesmen of their constituencies, they maintain that ending the Vietnam war is such a basic moral imperative that it justifies clergy in taking sides publicly in the campaign.

It's a new strategy, breaking with the long-time practice against clergymen organizing to back particular candidates. But its key planner, Methodist Bishop James Armstrong of Aberdeen, S.D., says there are "new reasons" for it.

"We're raining death on Vietnam today more than ever before," he says. "A nation is being reduced to rubble and it's our moral responsibility to do whatever we can to stop it."

Local units of pre-McGovern clergy are being formed in many communities.

On the other hand, Dr. Strober, coauthor of a new book issued by Association Press called "Religion and the New Majority," contends that the nation's new, predominant political force is symbolized by evangelist Billy Graham's friendship with Nixon.

"There's a close affinity between Nixon's and Graham's political and social philosophy and their vision of

America," Dr. Strober says, adding that their view coincides with that of a growing preponderance of evangelical Christians.

He says that even though Graham avoids specific endorsements, his influence strengthens Nixon's position, both because of their close friendship and the compatibility of their views, which is shared by a decisive "new majority" of middle Americans.

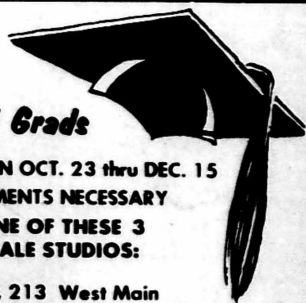
Some clergy have backed Nixon more directly.

In Fort Worth, Tex., at a meeting of the National Baptist Convention, U.S.A., representing 6.3 million members and the country's largest black denomination, its president, the Rev. Dr. Joseph H. Jackson, came out for Nixon's re-election.

However, "boos" and shouted protests sounded in the meeting hall when he told 12,000 delegates:

"McGovern says he'll get us out of Vietnam in 10 days. If he does more than Nixon in Vietnam, he'll carry a white flag."

Obelisk Pictures for Seniors-VTI Grads



PORTRAITS TAKEN OCT. 23 thru DEC. 15

NO APPOINTMENTS NECESSARY

CHOOSE ONE OF THESE 3
CARBONDALE STUDIOS:

NEUNLIST STUDIO, 213 West Main

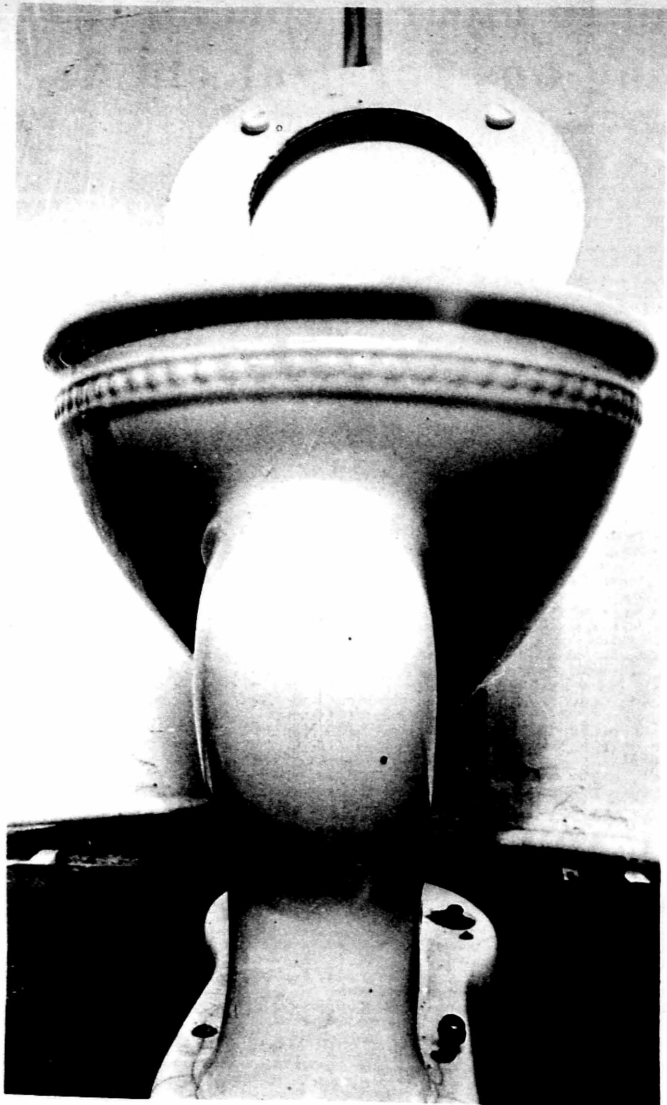
MARTY'S PHOTOGRAPHY 307 West Oak

ROLANDO'S STUDIO 611 South Illinois

4 poses for 2.50

'73 Obelisks may be bought
at each studio for \$4.00 each.

Have your portrait made,
buy a yearbook at the same time!



Photographer creates and strives for reality

By John Accola
Daily Egyptian Staff Writer

Realism is his goal and after all, what could be more realistic than toilets?

So long as this question remains unanswered, Joe Amari, a cinema-photography graduate of SIU, receives positive reinforcement in his work. That's only natural, since some of his photography includes over 50 pictures of washrooms taken in the Carbondale-Murphysboro area.

To be truthful, Amari says, the idea of taking his camera into local "johns" didn't occur to him until one of his instructors suggested ways to improve his portfolio. After working as a commercial photographer in Chicago, Amari was asked to try something a little less "slick."

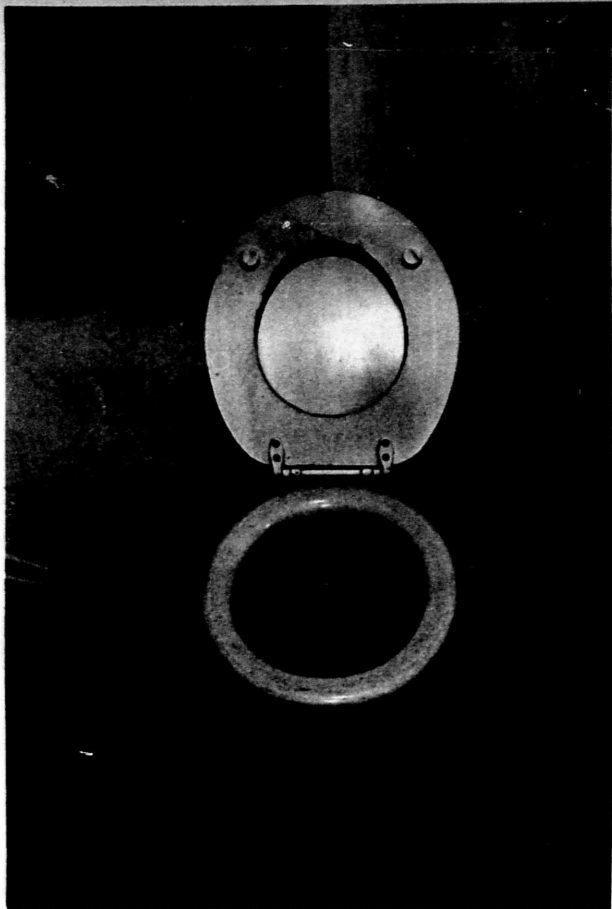
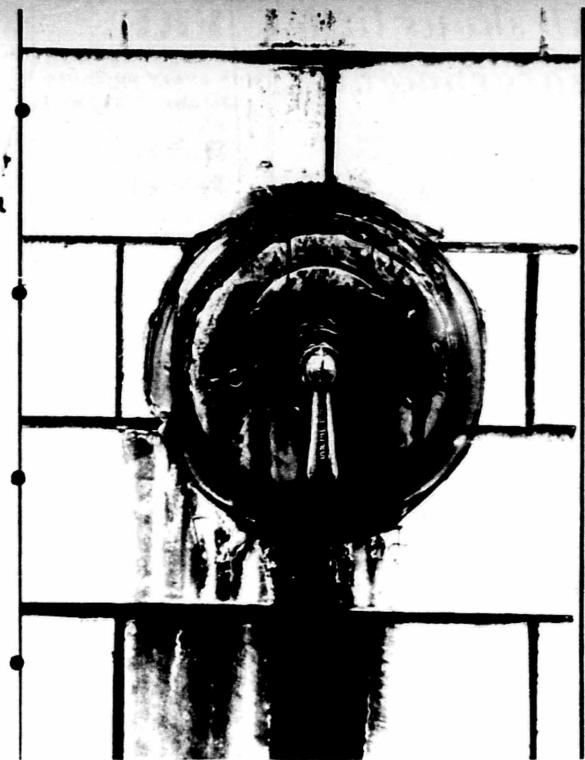
And after all, what could be less slick than pictures of toilets? Amari's proposal to photograph washrooms was originally submitted to his instructor as a joke. But when the proposal was readily accepted, there was little he could do except go through with the idea.

As it turned out, Amari's glad he did. "My photographs speak for themselves," he said.

When his washroom photographs are displayed, he receives varying reactions from people. "Some are amused, some are offended, some are very pleased," he said. "Most people usually think they are strange."

However, Amari believes these photographs are a significant part of his work. "I'm interested in reality," he said, "and the closer a photograph comes to reality, the more I like it."





photos by

Joe Amari

